19: Marshall M-6 (ca. 1910) 1922 AP1 Burma
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larger strip, which is nearly two yards long and about forty inches wide, are sewed together, and the skirt is finished. The cloth for a man's garment is cut and sewed in much the same way.

III. Mat-Making and Basketry

The making of mats and baskets is almost wholly confined to men, who prepare the materials out of rattan and bamboo and spend their leisure hours weaving them. Common mats ("klau"), such as are used as floor coverings in their houses and to sleep on, and the large ones that serve as winnowing and threshing-floors in the hills,[1] are woven of bamboo strips about half an inch wide in checker-board pattern. The strips do not run parallel with the edges of the mat, but diagonally at an angle of forty-five degrees. The better and stronger mats are made of strips with the silicious outer surface intact, giving them a smooth and glossy appearance. The softer rush mats of Burmese manufacture are often found in Karen houses, but are not made by any of the occupants, except such as have learned the art from their neighbors.

The people distinguish between several different kinds of baskets, for which they have particular names and special uses. The large baskets ("kü") for carrying paddy and other produce from the fields to their houses are shaped like an elongated egg with a truncated smaller end and are slung on the back with a bark-fiber strap which passes over the forehead and attaches to loops on either side a little above the middle of the basket. When thus carried, the receptacle reaches below the waist and a third of its own length above the shoulders. If the bearer is heavily laden, he or she partly relieves the weight on the strap by hooks of horn or bamboo root, hung from the shoulders and supporting the bottom of the basket. These large receptacles are woven in diagonal pattern with small strands of rattan, those of the upper half being less than a quarter of an inch in width while those of the lower half are a little wider. The bottom of such baskets are square and flat, and its edges are bound with round rattans. From the corners rattan stays are run vertically to the large oval mouth of the basket, which is finished off with a large rattan around the edge. A midrib down each side from top to bottom adds strength and durability.

Cotton and vegetables are carried in loosely woven and large-meshed baskets, called "seh," meaning rough or flimsy. A man will

[1] See ante, p. 92.

19: Marshall M-5 (ca. 1910) 1922 AP1 Burma
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531 Two concentric circles enclose the last zone, and beyond these to the edge of the rim is an open space. The four well-molded single frogs are in the last zone and face to the left, as do the flat patterns also.

The cylinder of this drum is worn and weather-beaten, and the bands in low relief are some of them indistinct. Near the bottom or mouth, which is rounded off with a molding a little thicker than the rest of the metal, there are two indistinct bands, the upper one having been apparently ornamented with hatching. A second group of seven bands encircles the waist of the cylinder. Four of these are below the seam that runs around the drum at its smallest diameter. The lowest of the four seems to have been filled with hatching and the other three, with the lozenge pattern. Of the three bands above the seam two are indistinct, and the third is filled with hatching. Between the bulging shoulder and the rim are four bands with patterns hardly discernible. There is no line of elephants and snails running down the side. Double flat handles of bronze project from opposite sides. These are narrow in the middle and wider at the ends, where they are joined to the cylinder.

Besides the two drums above described, I have seen several others that conform in general to one or the other of the two types to which these belong. I have no data at hand, however, from which to give accurate descriptions of them. On none of them have I seen the figures of men, houses, or boats with which the ancient drums of Cambodia are decorated, but all of them display the characteristics usually attributed to Karen drums, namely, narrow circular zones on the head, containing geometric designs and conventionalized figures of fishes and birds, and the straight cylinder with a slightly narrowed waist.

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439 Drums are still being made for the Karen by the Shan people at the village of Nwedaung, near Loikaw in Karenni. I have never witnessed the process, but Mr. Franz Heger quotes the following account of it from a letter written in 1884 by Dr. Anderson, of the Calcutta Museum, who acknowledges his indebtedness for his information to a Mr. Lilly, of Rangoon. This information agrees with descriptions given by others who have visited the place: "A clay core is first made of the size of the inside of the gong and on this wax is placed and correctly modeled to the exact shape and covered with appropriate ornamentation. When the wax model is finished, fire-clay and water are dashed on the face of the wax with a

19: Marshall M-5 (ca. 1910) 1922 AP1 Burma
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534 439 brush. The clay and water, being thrown with great force, penetrate into the small hollows and angles of the wax. When a sufficient thickness of clay has been added in this way, a coarse clay is laid on outside to give strength. The wax is then melted out and the mould made nearly red-hot. The metal is then poured in." [1]

Whether the Karen ever cast their own drums is a question not yet settled, and one that will be very difficult to determine. Certain it is that their other possessions are generally rude and lacking in decoration. If they were once able to produce articles of such artistic merit as these drums, they must have been more advanced than we now find them and have lost accomplishments which their ancestors possessed in a more vigorous northern clime, before they migrated to their present abode and became dependent upon their more thrifty neighbors for their present supply.

000 If a more careful study of these drums and their uses, both among the Karen and the other tribes of Indo-China, can be made, it may yet be possible to throw new light on the relation of these peoples and to supply historical data that has been long sought.

[1] Heger, *Alte Metalltrommeln aus Südost-Asien*, 227, ff. The quotation goes on to say that "the frogs on the top of the drums are cast in one piece which, considering the thinness of the metal, is a good example of Karen art." I think the author of this account is mistaken in ascribing the manufacture of these drums to the Karen. It has always been said in recent times that the Shan are the makers of them.

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Karen AP7

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343. KAREN SPRING-SPEAR (DYAN.)

making traps and snares for animals, whose habits they observe closely, and whose calls they mimic. Squirrels are their principal quarry. For deer they set a spring-spear called *dyan* at a salt-lick. This is a source of danger to travellers, who have to be on their guard for the warning sign set at the approaches to the *dyan*. They keep common wild cocks and pheasant cocks, as well as doves, for decoys. The decoy-cock is tied by the leg to a post in the centre of a circle of snares; when a wild bird hears him crow and comes to fight he is caught. [857] The chief game of Karén children is transfixing bamboo hoops as they bound past, a practice for spearing running game. The Karéns use a cross-bow [411] (No. 204), with simple, and occasionally also with poisoned arrows. All the [412] Karén utensils are of home manufacture, with the significant exception of the *dâ* and axe, their chief implements, which are made by Shans and Burmans. [439] They even make rough pottery when at a distance from the market. The [286] women spin, dye, and weave their own yarn; but they are beginning to use the ready-dyed yarn that is imported. Every member of a Karén household 585 labours for the common fund. Young Karéns do not marry till mature—twenty to twenty-four. Marriages are arranged by the elders; but, if a pair mate of their own choice, the lad has to give a buffalo or its value to the girl's parents. Unlike the marriages of the civilised races of the country, the Karén marriage is a great festivity. 291 Karén unmarried women wear only a [562] long smock (*thindding*) [224] of plain white. Married women wear a blue embroidered smock over a figured loincloth. 000 Men and women

344. KAREN HUNTERS BRINGING IN WILD PIG.